

BANTHA TRACKS

JOURNAL OF THE OFFICIAL STAR WARS/LUCASFILM FAN CLUB

Ewoks & Droids TV Series

EXECUTIVE PRODUCER MIKI HERMAN TALKS ABOUT TV AND 'RAISING THE STANDARDS'

BANTHA TRACKS visited the offices of Lucasfilm Executive Producer Miki Herman recently to screen a just-completed rough-cut of a new EWOKS episode. EWOKS is one of two new television series slated for early Saturday morning. The second series in the ABC-TV one-hour time block is DROIDS: THE ADVENTURES OF R2-D2 & C-3PO.

A rough-cut is not quite what it sounds like. It wasn't rough at all. In fact, its "roughness" comes from it not yet having the music and sound effect tracks laid into the sound track; and from the absence of the opening title sequence. In all other respects the episode was complete. Our expectations were as high as our hopes for the screening, and both were met.

The episode we watched opened with a night sequence. Wicket and his friends were seen bathed in the glow of Fire-Folk light under a star filled sky. It surpassed the stuff of most Saturday morning animation. As we later found it, this was a primary goal of the animated series. The backgrounds have a hand-crafted look that isn't present in much contemporary animation, and

continued inside . . .



Miki Herman (continued)

the characters' movements seemed more fluid with higher fidelity of motion. We found out why—more cells; better animation.

After the video tape had ended we asked Miki Herman to talk about the two new TV series.

BT: How did you become the Executive Producer for DROIDS and EWOKS?

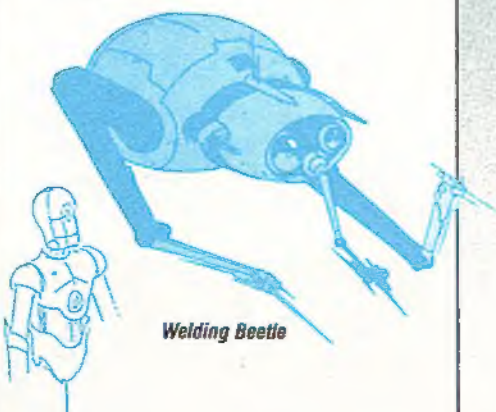
MH: George offered me the job. I've always loved cartoons and thought it was a great break for me to finally produce. So, of course, I said yes.

BT: When you started work on EWOKS and DROIDS you must have watched a lot of Saturday morning cartoon shows to get a feel for things.

MH: Yes, but I lost interest in them very quickly. I didn't find that other shows are a measure of what we're aiming to achieve. You see, George Lucas wants to raise the standards of Saturday morning programming for children.

His main complaint with most of the current programming is the acting. Everybody sounds alike whether it's a crisis or a happy event. And, all the same voices are used over and over again. Good acting can even save a cartoon that doesn't have really sophisticated animation. Some of George's favorite shows were pretty limited in their animation; but, the writing, performances and characters were great. We're going for both better animation and better acting and character work.

We also want to put real feelings into the show: happy feelings, some sadness and comedy, humor. The shows will be funny. Comedy is very important to us.



Welding Beetle

1. This is the final sketch of WICKET with a detail of his hands.

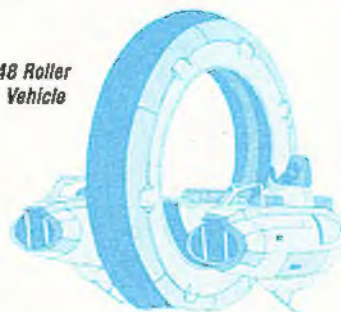


2. Next, the sketch is made into an ink drawing on a piece of clear acetate and the colors are inked in.



3. Then, the acetate "cell" is laid on top of a painted background and photographed. It becomes one frame of film. The motion contained in one second is broken down into 24 frames. Each show will contain about 20,000 cells.

48 Roller Vehicle



BT: Before we delve into that, would you explain how the animation will be upgraded for the shows?

MH: After I watched some of the animation on television, I studied classical animation—both commercial and non-commercial—from around the world. Classical animation, and mostly, the cartoons we grew up with. The shorts. The stuff that's thirty or forty years old is still great. There's a whole new generation that see them every year. They hold up. They're still funny. They're still compelling.

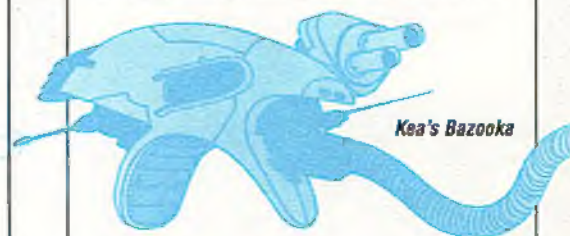
The bottom line is that animation is a manufacturing process. Much of what you see on television now has eight or nine thousand cells—eight or nine thousand separate drawings to make a half hour's animation. What you just saw, what people will see at home on DROIDS and EWOKS will be about twenty thousand cells per show. We want a richer show and the more cells; the finer and richer the animation—more in the classical tradition of animation.

BT: Who will be doing the animation?

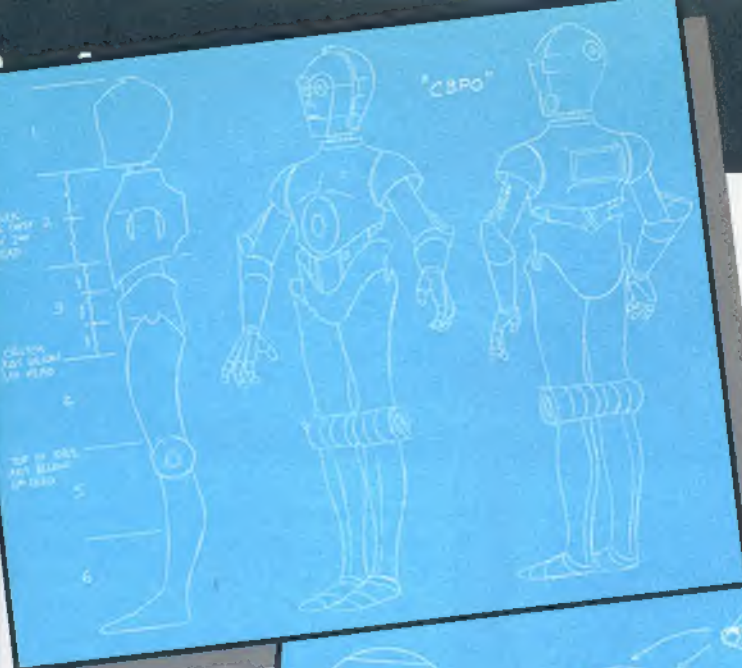
MH: We decided to go with a Canadian company, Nelvana Ltd. There is a big emphasis on animation in Canada with the Canadian Film Board and Sheraton College in Toronto. It trains very fine animators and many of them go right from school into Nelvana. Their animators go to work all over the world. Some of the work, the in-between shots, inking and painting, will be done in the Orient. But, it will be animated in the American system. That is, under one roof with direction coming from one place.

BT: From the cells we've seen, it seems as though the two shows have completely different styles.

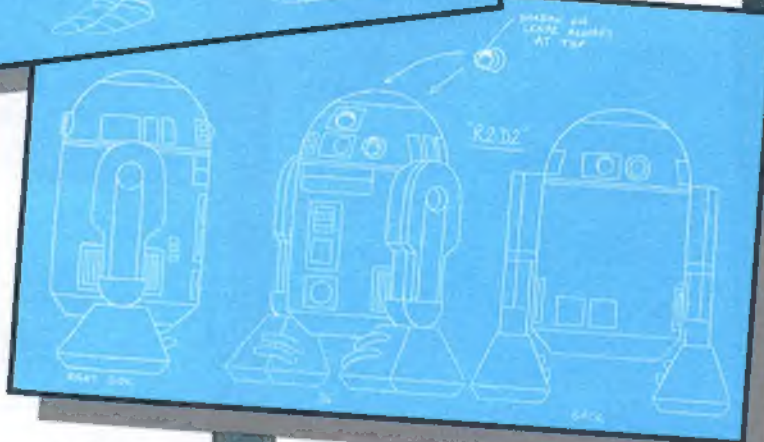
MH: It's intentional. They are very different in how they look. DROIDS is high-tech, heavy metal with hard



Kea's Bazooka



Spec drawings of C-3PO's and R2-D2's final animated characters. These drawings are used as references in recreating Artoo and Threepio every time they are drawn.



edges. EWOKS, on the other hand, is soft, warm, romantic, organic fantasy. One show is about community life in the forests of Endor. Another, is about two friends—C-3PO and R2-D2—and their various masters on different worlds.

BT: Will the stories you tell with the new shows move into the realm of the first three STAR WARS movies? Is there some sort of historical perspective with the existing STAR WARS Saga?

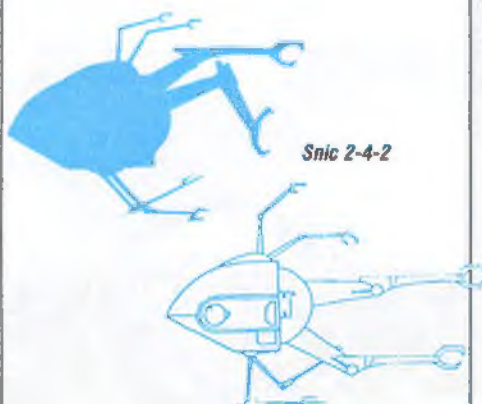
MH: It is the same universe as STAR WARS. But, this is an attempt to spin-off, to create new characters. We want to take the droids, who are very funny characters, and throw them into new situations with new masters. With EWOKS, we'll explore the whole moon of Endor and all the creatures that live on it, new characters, new villains, comedic villains.



We want to create new entertainment with humor and real excitement. The kind of entertainment that people expect from Lucasfilm. There's a whole new generation of kids who have never seen STAR WARS. Eventually they will in re-release or on home video, and there will be something familiar to them about these films.

BT: Let's talk about the stories themselves. There are big differences between the two series in that department as well, aren't there?

MH: A lot of things, goals, are the same but the formats are different.

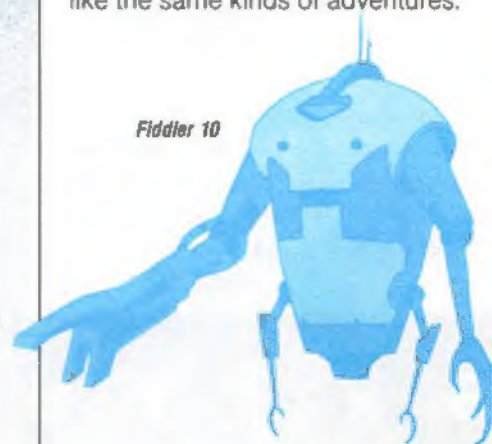


In DROIDS, each story is set up in four episodes. And, in those four-part stories we meet C-3PO and R2-D2's new owner and have adventures in a four part epic. Each of the episodes has to be a complete whole entity without it being a cliffhanger and yet the four of them together tell one big story. EWOKS will tell one story each week without episodic treatment, although there are elements that link certain episodes together.

The writers, directors and producers, all of us, got together and hammered out story ideas and Pete Sauder—a Nelvana writer—wrote the first eight scripts. Sound FX designer, Ben Burtt—who is very familiar with the STAR WARS Universe and is a very talented guy—came up with the third story; the MUNGO BAOBAB stories. And, he wrote a special, THE GREAT HEEP, which will be telecast in December.

To date, EWOKS stories have been written by Bob Carrau who wrote the EWOK ADVENTURE last year, and Paul Dini who's a great story man who had done Saturday morning television in Los Angeles. The coincidence is that unbeknownst to me, Paul and Bob grew up and went to school together in Orinda, CA. And, they've done a smashing job writing the EWOKS stories. Paul also wrote a DROIDS episode.

LFL Designer, Joe Johnston has written a DROIDS story as well; COBY AND THE STAR HUNTERS. Joe, like Ben Burtt, has been with Lucasfilm a long time and thinks along similar lines as George in terms of what the STAR WARS Universe is like. All three of them like the same kinds of adventures.





BT: You said both series have things in common—similar goals. Could you be more specific?

MH: Each half hour will be many things. Each show will have humor in it and every show will have a moral. We don't want to ram values at anyone; but, there will be learning of basic common morals through entertainment.

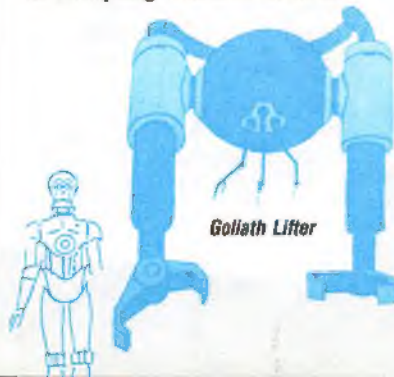
BT: Like Aesop's fables?

MH: Yes, and like fairy tales. Fairy tales are stories that have been passed on throughout the ages from generation to generation. People can watch or listen to them over and over and over again and never tire of them. We're working to create that quality, of a story's timelessness, in both series. I hope our stories will live in childrens' minds after they've finished watching the shows.

We want both of the series to deal with real emotions. If something is scary, you're going to be really scared. If something is sad, you'll feel sadness. If it's funny, you'll really laugh. We want to deal with a wide range of real emotions and responses.

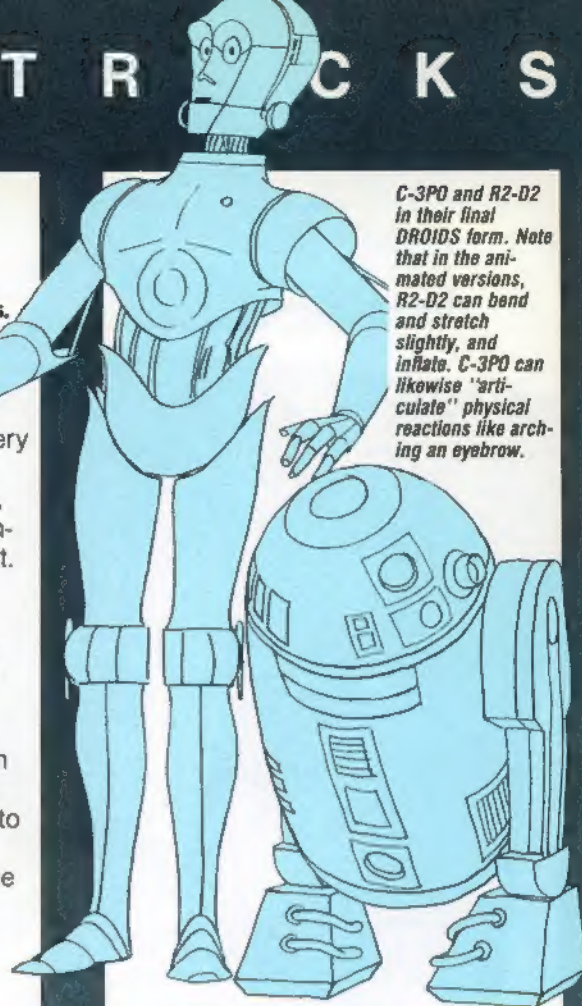
Pulling together the right stories and the right people is what I call a thirteen week experiment in finding the right chemistry. Of course, it's lasted much longer than thirteen weeks. We started this at a meeting with George in May of 1984. That was lucky because we've had time to get things right. Other series often get their series confirmed by the networks in April and have to be on-the-air in September of the same year.

BT: Since you mentioned the meeting with George, could you tell us what his role has been in developing the two shows?



Goliath Lifter

C-3PO and R2-D2 in their final DROID form. Note that in the animated versions, R2-D2 can bend and stretch slightly, and inflate. C-3PO can likewise "articulate" physical reactions like arching an eyebrow.



MH: George told us what we wants the shows to be. What his hopes for them are. But, he hasn't written stories for it or had a day to day involvement in the project. As work progresses and we get rough-cuts, we screen and go over them together. And, as I said, there were specific assignments on things like acting, animation, writing that came from George. They are the standards he set.

BT: Something people don't seem to realize is that while indeed George Lucas is the driving force behind the STAR WARS Universe, there are so many people involved with so many talents and abilities; and a lot of those same people are working on this new project. They're people who are proud to be here.

MH: That reminds me of a really nice thing that happened in the Orient. The people who are working on our series are giving it special quality and they're working so very hard because it's for George Lucas. They love him and his films and they're very proud to be working on these shows. That's why what you'll see is better than other Saturday

continued inside

1. The background is a watercolor painting on paper.

2. Next background detail and a detail of a space ship are inked and painted on clear acetate overlays.

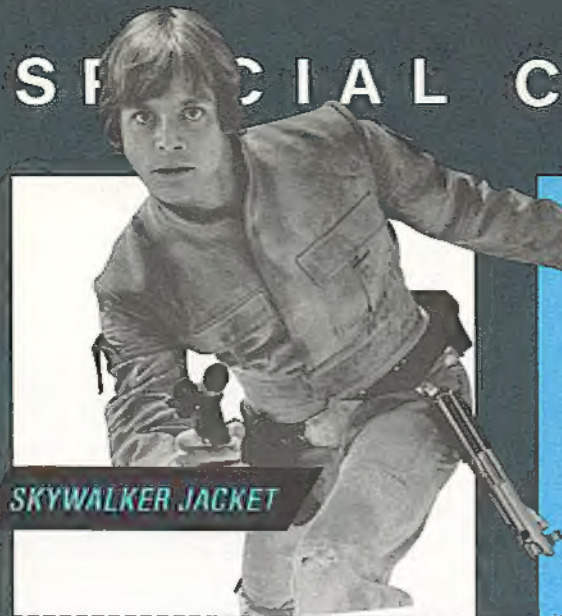
3. A clear acetate cell with R2-D2 is added next.

4. Threepio's overlay completes the picture. It is now photographed and becomes one single frame of film.

BT: It sounds like a family event.

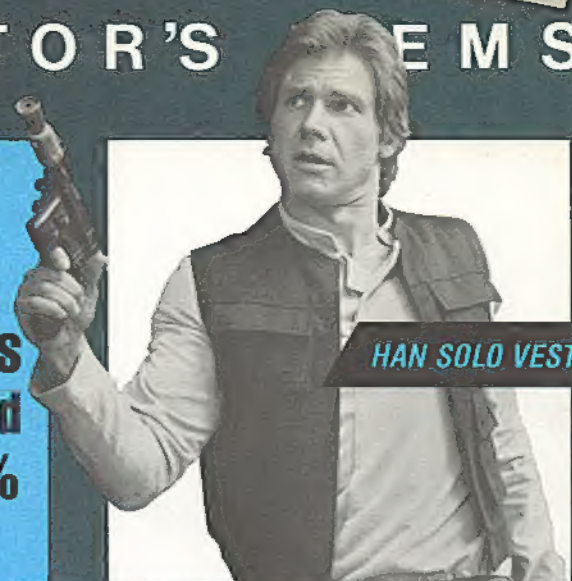
MH: It really is sort of a family affair and it really warms my heart that these guys came up with some good story ideas. I think these guys are such incredibly multi-talented people and it's great working with them. Other employees have come up with story ideas, too.

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Miki Herman continued
 morning television. It's not only that we pay more for it, but because they really care. It's important to them that these shows are show-casing their work. They want to use them to say, "This is the best we can do. We're doing our best because you're the best." And, that's such a great feeling. It's nice to know people still feel that way.

BT: How is it different creating a series for a TV network from a feature film? Are there concerns about content? Children's television is an issue these days.

MH: Well, the network has standards and practices which come from concern for the children viewing the programs. For instance, nobody ever gets killed on Saturday morning network television. You can get stunned. But, if someone is stunned and knocked down, you have to show them moaning. That's because the network feels it would be very traumatic for the kids if the character doesn't recover immediately. That's for heroes. For bad guys you can have them done in by their own evil deeds. But again, no blood. They can disappear. No human or droid with human characteristics can get killed. R2-D2 is considered a human droid, a humanoid, in that he has a personality. So, he becomes a role model for the children. The network feels it would be very traumatic for our viewers if he were to be electrocuted or something. There are limits. This is a different medium and you work within the medium.

BT: By the time the September 7th premiere date arrives you will have put about a year and a half into these two shows. If there's something your viewers could get out of the shows, what would you like it to be?

MH: Entertainment. Good entertainment. And, we want children to learn things through good entertainment. I hope that, as I've said, there will be something children can take with them after the shows are over. That they'll play EWOKS or DROIDS, sing the songs. I hope this will be a cultural phenomenon on televisions the way STAR WARS was in movie theaters. That would make me ecstatic. And, it would make George very happy as well.

TWO NEW DROIDS FROM LUCASFILM

EDITDROID & SOUNDDROID

Sophisticated New Tools for Filmmakers

For the last five years, researchers at Lucasfilm Ltd. have been working to reach a goal set by George Lucas, which is to apply computers to the film editing and sound track production processes. The assignment was intentionally broad and vague because any high-tech assistance to film editing would be a quantum leap from the present day practice of cutting up film and literally pasting it back together again.

George Lucas says, "Anyone who's worked with film knows what a stupid nineteenth-century idea editing is." The result of five year's research by a team of seventy computer scientists is two large black consoles that look like they belong on the Death Star. They are EditDroid and SoundDroid and they will change the way films are made.

Both EditDroid and SoundDroid behave like word processors. They are information storing, organizing and retrieval systems. A word processor does it with words; EditDroid with film footage or video tape; and SoundDroid with sounds.

When a film is edited, the editors are faced with miles and miles of film footage. They first make a

"work print" from the original negatives. This work print is a copy that can be put together, taken apart, stored in "trim bins" and reassembled many times without having to worry about damaging the original footage.

The original footage and the work print have little numbers at the edge of the film which gives each and every frame its own number. Thus, by logging all of the original footage, cutting up the matching work print, gluing it together, trying it out (and trying it out again and again and again) the editors will eventually end up with a list of frame numbers. Using those numbers as a guide, a clean theatrical print of the finished film will be edited from the negatives to match the work print. While it takes just a few sentences to describe it, the process is very slow and can take years.

If a sequence doesn't satisfy a director—or if he or she wants to change just one little thing—the work print must be physically taken apart, recut, reglued and screened again. There was no quick way to create different versions of the same sequence before EditDroid.

EditDroid is a computer system that allows an editor to scan every frame of a film's footage and electronically assemble it for preview on a video monitor. EditDroid does this by working from Laser Video Discs. The film's uncut

EditDroid's control console. Control panel on table in front of editor controls functions. Electronic log sheet is displayed on right hand screen; raw footage on left screen and cuts are displayed for approval on central monitor.

BT: About the songs. Who is doing them?

MH: Taj Mahal and Stewart Copeland (of the Police). Taj is doing the EWOKS theme, and Stewart's doing the same for DROIDS. Stuart's producing an LP. It'll have both EWOKS and DROIDS music on it. We asked them to write us songs with different themes, like a happy song, a celebration song, an on-the-road-to-adventure song, a work song. And, I think we got some very good music—terrific music. These two artist were a pleasure to work with. They're both the best.

BT: We always wondered what producers do when their work premieres. Will you be watching it on TV, September 7th?

MH: I'd like to be on a tropical island. That's if my schedule would allow it. But, I don't think so. We have 26 half-hours and a one-hour prime time special to complete. So, if I'm here, I'll want to share that moment with my staff because we've all worked so hard—worked together.

BT: Any thoughts on the public's reaction?

MH: Well, we won't know until the fourth or fifth week if we're really a big hit. So, we'll wait and keep working. It's kind of bad luck to count your Emmy's and Top-40 hits before it all happens and I never do that. But, I think—let's put it this

Production design drawings like these are used to help make decisions about the series' "look" and "style." They are studies. Note the differences in style: DROIDS is high tech; EWOKS is more organic.

way—I think we have a good shot at having a success.

We couldn't agree more after viewing the first episode just back from Nelvana Ltd. The animation is of the high rich quality sought by its creators, and the characters did express the wide range of emotions desired. Those were two of the goals Herman faced. By all appearances, she met them and pushed beyond to (as she says) create something that will live in children's minds after they've finished watching the shows.

EWOKS and DROIDS: The Adventures of R2-D2 and C-3PO premieres on Saturday, September 7th on ABC. On the evening of Friday, December 13th there will be a special presentation of DROIDS called THE GREAT HEEP. Check your local listings for ABC affiliates and times in your part of the country. By the way, the series was developed with foreign distribution in mind. We'll let readers outside the USA know what networks will broadcast EWOKS and DROIDS as that information becomes available.

■ **Jak Church, Maureen Garrett**

footage is transferred to the shiny discs as millions of "on/off" data bits. Each frame on the discs has an electronic number which means the computer can locate any desired frame at the touch of a button and then arrange frames in any order the editor wants. The process is amazingly quick.

In less than five minutes we saw a scene reassembled four different ways. The footage came from RETURN OF THE JEDI. In it, Luke Skywalker was surprised at Yoda's ill health. The length of Luke's reaction, its timing, the pause between Yoda's line and Luke's response were all altered with a touch pad of buttons and the twist of a ShuttleKnob. The order of the shots in the sequence is just as easily rearranged—all retrieved from the laser discs controlled by EditDroid's computer.

Besides video discs, EditDroid can also control video tape decks with the same results. At the end of the process, when all the film-makers are satisfied, EditDroid prints out a cut list—a printed list of all the approved frames in their proper order. The film's theatrical release print is then edited from the untouched negatives to match the list from EditDroid.

Part of the data can also be sent to the next droid, the SoundDroid. SoundDroid is an all-in-one sound track editing system driven by computers with massive computational powers. With it, editors can rearrange dialogue, sound effects, and music without ever having to cut or touch a foot of recording tape.

SoundDroid utilizes digital sound, a technique making its way into your home as the compact disc, or CD. Digital sound is different from LP's or regular (analog) sound tape because the sound itself is not recorded. Rather, the sound is electronically sampled thousands of times a second. Every sample is given a mathematical value and those values are then recorded. A single spoken word may be made up of more than a thousand digits—a long string of 1's and 0's. Since sounds are now stored as mathematical values they can be moved or reprocessed by the SoundDroid's computer.

At the center of SoundDroid's control console is a touch-sensitive video monitor. On it, SoundDroid draws an electronic cue sheet with various columns running vertically.



Miki Herman started her film career as a Fine Arts Major at the University of Minnesota. She completed her studies at San Francisco State University.

Deciding that film was her "gig" because it combines all the fine arts, Herman moved to Los Angeles and worked for an educational/industrial film company. Studying at the American Film Institute in the evening, Miki came to the attention of the Associate Producer of STAR WARS. She became his assistant on a temporary job. She eventually became the Production Assistant for the Second Unit for STAR WARS, George Lucas' assistant in post production, and events/media liaison after the film was released. Herman went on to be the Special Effects Coordinator at ILM for EMPIRE, and JEDI Unit Production Manager for the Forest Moon of Endor scenes. Miki Herman has been with Lucasfilm Ltd. since 1977.

ILM BOOK

'The Art of Special Effects' Coming in 1986

A beautiful new hardcover book will soon offer a unique inside look at how Industrial Light & Magic creates their magical special effects. Written by Thomas G. Smith, former general manager of ILM, *The Art of Special Effects* covers ILM's first ten years.

Beginning with their earliest work on STAR WARS through THE EMPIRE STRIKES BACK and RETURN OF THE JEDI, the new art book also includes work from non-Lucasfilm movies such as E.T., POLTERGEIST, STAR TREK II and III, and upcoming films for 1985.

This is the definitive special effects book, with lavish illustrations, hundreds of behind-the-scenes photographs, and biographies of the ILM artists and technicians who create *The Art of Special Effects*.

As work on the book proceeds, BANTHA TRACKS will keep you posted on further details. *Industrial Light & Magic: The Art of Special Effects* will be available from Del Rey/Ballantine Publishing in October of 1986.

WHO MAKES IT?

Many of the letters we receive at the Fan Club ask for the names of companies that manufacture STAR WARS and Indiana Jones products. Of course, there are many and we're happy to respond to specific requests. But here are the answers to most of the questions we receive!

Kenner Toys
toys, games, crafts

Stuart Hall
ring binders, notebooks, themebooks

LEFT NEWS



The first column has written dialogue beside a long string of black bars. Other columns and strings of bar graphs detail sound effect and music tracks.

Every sound in the SoundDroid's memory is represented as a series of black bars right beside the sound's written description. An editor can look at this "picture of a sound" and make sure it's beside the dialogue she or he is working with. One startling ability of the system is the power to pick up and move sounds. For instance, in the scene we were working on with Luke and Yoda, the sound editor wanted a sound effect to enhance the tension.

He touched the video monitor, and a list of available sound effects was displayed on the screen. He chose a thunder clap and with several more touches to the monitor, added the thunder to the sound effects column on the electronic cue sheet. Seconds later we heard a playback with the new thunder in place. But, it seemed to explode a fraction of a second too late. Our editor drew a little box around the bar graph of the thunder clap and moved it up an inch. He

SoundDroid's control console. The editor can watch the scene to which he or she is adding sound. In front of the monitor screen is the electronic cue sheet with a slide pot (potentiometer/volume control) for each track.

then touched playback again and the thunder was right where it belonged.

While it didn't seem like much work for our editor, SoundDroid was performing 20,000,000 arithmetical computations per second to move that thunder clap. SoundDroid's sound moving ability will free up much of a sound editor's time. Using conventional methods, moving that one sound effect could have required reproduction of as many as 70 sound tracks. That's why a film like RETURN OF THE JEDI had five film editors, but 17 sound editors.

SoundDroid can also do special effects with sound. To demonstrate this, SoundDroid recreated a sound effect originally created for INDIANA JONES AND THE TEMPLE OF DOOM. The sound was the classic airplane going into a tailspin and nose dive. Recording such a sound effect is nearly impossible; one would go through several airplanes (and pilots) to get it just right. SoundDroid makes it much easier.

To create the sound effect, editors first located a very old recording of a real nose dive, lifting it from a World War II Nazi propaganda film. The sound was digitally

George Lucas, takes delivery of Sprocket System's new EditDroid. Standing left to right are EditDroid development team members: Andy Cohen, Roy Lay, Kate Greenfield, John Lynch, David Blomgren, Steve Schwartz, Peter Ronzani. Sitting: Ralph Guggenheim, George and Ben Burti.



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TRIVIA

THE ADVERSARY

Volume IV of THE SAGA OF THE PLIOCENE EXILE, P.440
Julian May
Del Rey soft-bound edition

(Twenty-Second Century Earthlings escape the tyranny of a repressive government into Earth's pre-history Pliocene Age only to find new battles awaiting them in the past.)

"Baghdanian said, 'Notice the large jeweled cuffs that clasp the tail of each snake about three meters away from the enemy teeth. We call those the bracelets. Those are the places where the minds have to grip and pull. The more powerfully our team hauls away on the tail bracelet of your snake, the deeper the tail of the other team will be swallowed.'

"'And, the more agonizing it is for the opponent to hold on,' Lars added.

"Greggy shuddered. 'What a perfectly beastly piece of ingenuity!'

"Baghdanian gave a modest shrug. 'Twenty-two years in the special effects department of Industrial Light & Magic.'

"The chief technician said, 'ESG's on full, FX crew stand by with the pyrotechnic intro. Music track go! Tanu metaconcert established. Firvulag ditto. On your mark . . . get a grip . . . heave ho! '"

Submitted by James de V. Mansfield; Dublin, Ireland

recorded and its mathematical value stored in the SoundDroid's memory. Less than one second of it was then played over and over again, end to end so that it sounded like one long sound. This is called "tape looping" and with conventional methods, a circle or loop of tape is actually played through a tape deck. If the splice is audible, the loop is lifted out, trimmed and respliced until the loop sounds like one continuous sound.

Once SoundDroid had created a seamless "loop," the sound effect was then routed through a Doppler shifter which changes the sound frequency to mimic a falling airplane—high frequency shifting to low. (You hear a Doppler shift when a train speeds past or a car passes you on the highway. Light also has a Doppler shift when we look at galaxies far far away through



SoundDroid's developers: (clockwise from computer console) Andy Moorer, Peter Nye, Bernard Mont-Reynaud, Curtis Abbott.

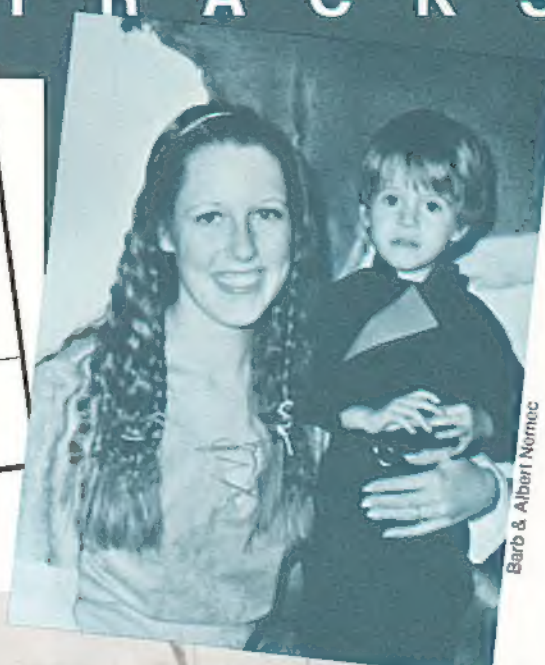
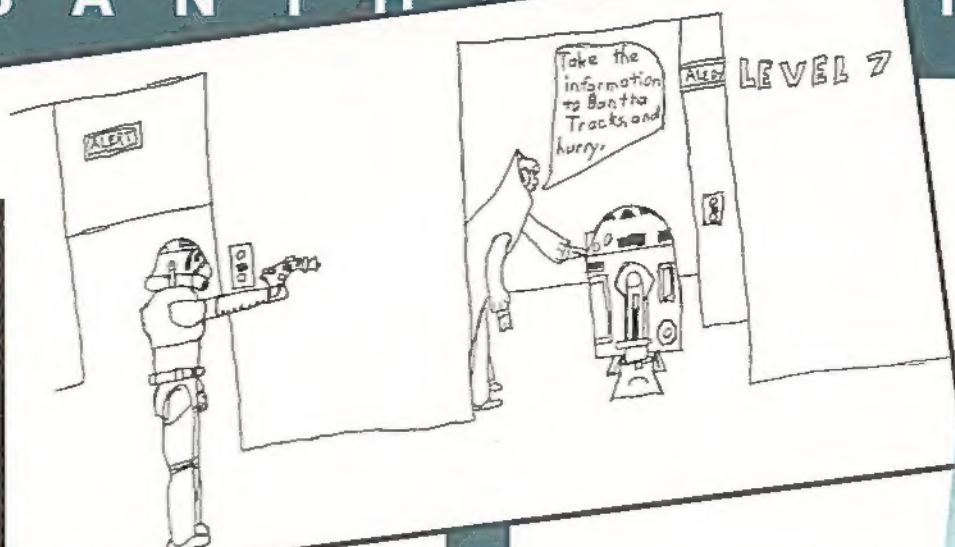
telescopes.) With the Doppler shift added, the sound effect was complete and added to the library of available effects. It can also be made any length an editor desires.

The whole process took less time to complete than it probably took you to read the last two paragraphs.

Together, EditDroid and SoundDroid take the tedium out of post-production. They allow filmmakers to experiment with different looks and sounds at the touch of a screen or the twist of a ShuttleKnob. Because they make rearranging film elements much easier (and fun), EditDroid and SoundDroid allow filmmakers to more fully realize their intricate visions on the wide screen. And, that is the overriding reason they were created—to make better films by giving film artists better tools.

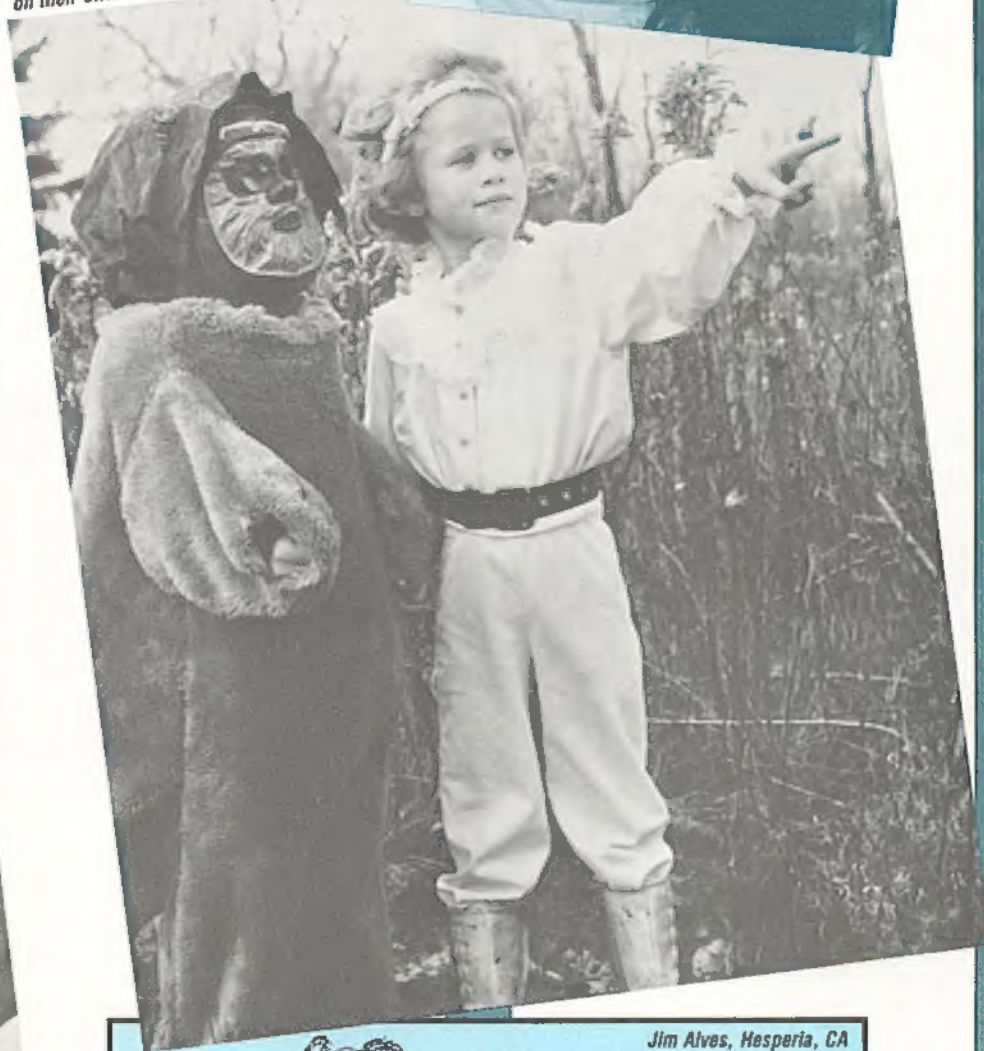
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www.JEDITEMPLEARCHIVES.com



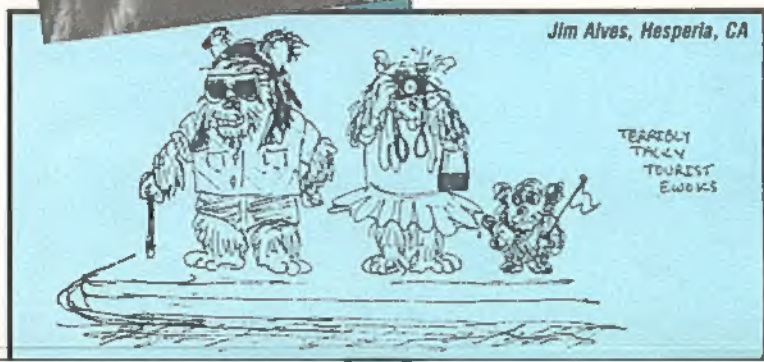
Barb & Albert Norrec

Mimi and Christi Gallup of Harvey, Illinois on their own CARAVAN OF COURAGE.



Joshua Harvey, Utah

STAR WARS costumes aren't just for humans. Karen Mitchell's dog, Missy Mitch, enjoys her role as "Sprcket" the Ewok.



Jim Alves, Hesperia, CA

EDITORIAL

Dear Members,

The 1985 RENEWAL KIT is waiting for your renewal. Once it's sent back in you'll receive a special MEMBERS ONLY package. The first item is a FAN CLUB patch, which carries the STAR WARS logo and the REBEL INSIGNIA. It will not be available anywhere else.



A FAN CLUB Sticker Card comes next with peel off STAR WARS slogans including: "May the Force be with you" — "Do. Or, do not. There is no try" — "A long time ago in a galaxy far, far away . . ."

The third RENEWAL KIT gift is really rather special. It's the first of its kind ever, a MOTION CARD containing 18 frames from RETURN OF THE JEDI. The motion card was produced using the all new Extra Dimension/Sterex process.

The sterex process involves cutting each of the 18 frames into 240 fine horizontal lines. They are then printed beside each other—all eighteen frames. Added to the top of the card is a clear plastic coating that is really a series of horizontal lenses called a lenticular lens. Tilting the card from top to bottom focuses this lenticular lens on one frame at a time. So, as the card moves, all 18 frames are eventually revealed.

The Extra Dimensional/Sterex process will soon be used to detail other films, but, yours is the first ever! It will also be used to make giant motion cards the size of billboards. That way, driving past, you'll see the picture move. It can also add depth, or show time lapse.

JEDI Motion Card: It's impossible to depict a Sterex photo using regular printing methods. This is only one of 18 frames reproduced on your Renewal Kit's Motion Card.

You'll probably see Sterex printing soon, on post cards, billboards, buttons and record albums. Remember you saw it at your FAN CLUB first. In fact, the RENEWAL KIT's motion card will probably become a collectors item. As will the entire kit; all designed just for members by your editor.

Our mailing service will soon be improved greatly. Your renewal will automatically become a first class mail membership, thus avoiding the delays and no mail forwarding policy of bulk rate mail.

Send in your renewal notice soon, we have a RENEWAL KIT waiting for you! Coming up in future issues of BANTHA TRACKS: an interview with Eric Walker who discusses acting techniques and a list of all the winners from the 1985 STAR WARS/LUCASFILM CONTEST Random Access. Get your entry in soon! The deadline is October 1, 1985. As always, we look forward to hearing from you. May the FORCE be with you!

Maureen Garrett, Director
STAR WARS/LUCASFILM Fan Club

Special Services

HOW TO WRITE TO US

Letters to the editor, pen pal forms, cast and crew fan mail, requests for SPFX, THX update, modelmaking, costume guidelines, science fiction convention, and club info: Official STAR WARS/Lucasfilm Fan Club, P.O. Box 2202, San Rafael, CA 94912 U.S.A.

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To receive a pen pal form send a long self-addressed and stamped envelope to the Fan Club address. Please write Pen Pal on the outer envelope.

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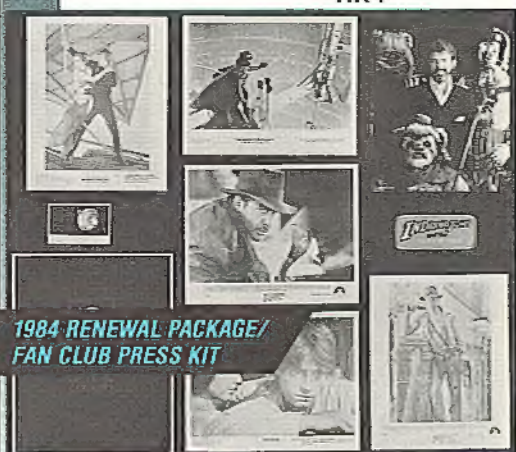


P02

POSTER ALBUMS



P01



1984 RENEWAL PACKAGE/
FAN CLUB PRESS KIT

RK4



RAI



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HOP

Preview of BANTHA TRACKS 30

Eric "Mace" Walker on acting techniques; Random Access winners' list.

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